the journal

the journal / massachusetts college of art / spring 1976

in memoriam

Charles Demetropoulos, a faculty member of the Fine Arts Department, taught at the College of Art for thirty years. Charles died unexpectedly on Tuesday, January 6, 1976 after being stricken ill. In our last conversation together on the previous Friday, he had expressed his deep concern about the future of our college. This was a continuation of the strong deep commitment he had felt and expressed many times over his tenured years.

Five years ago, in 1970, on one occasion, I was observing the scheduled classes and found only a very limited or an absent student population in most studio classrooms.

However, I did find over forty students filling the Anatomy Room on the B floor participating in a life drawing class.

At that time only a few drawing courses were available to our students, and one of these was taught by Charles Demetropoulous.

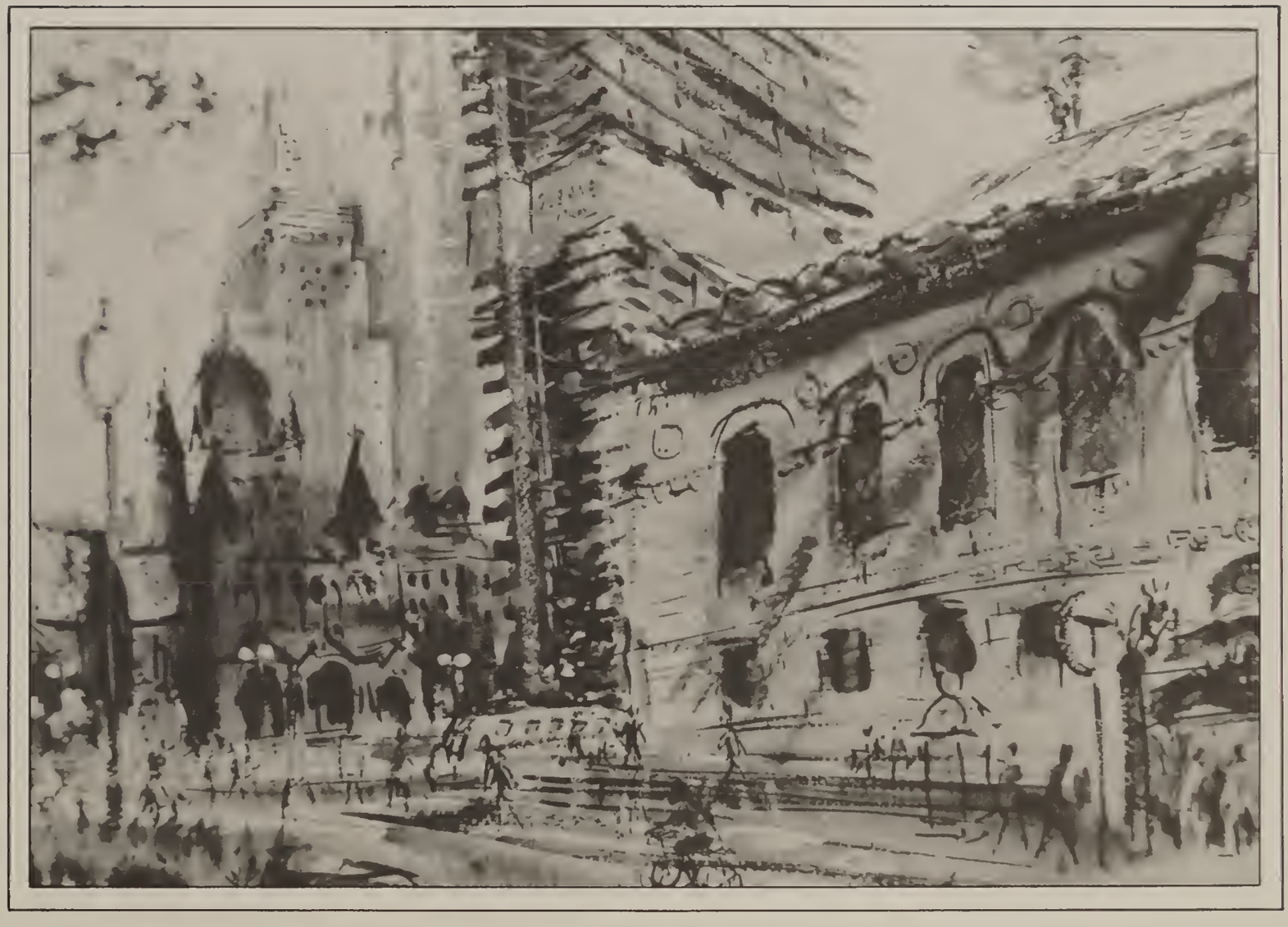
These particular qualities of professional commitment and perseverance are reflected also in the manner in which he continued for over thirty years to perform as an artist practicing in the outside Boston community.

Charles was a special model of the committed artist and teacher to the students of the College, his peers, the community and the professional field.

Our College community is diminished by Charles Demetropoulos's untimely death.

Dr. John W. Cataldo
Academic Dean

Copley Square
Watercolor by Charles Demotropoulos



Claudia Sanford
Student Government President

Bruce Pastarnack
Senior, Film

The Massachusetts College of Art is one of the top five art schools in the nation. Seventy-five percent of our graduates in career-oriented programs are hired into jobs within their fields showing that the Massachusetts College of Art is responsive to the needs of the Commonwealth. But is the Commonwealth responsive to the needs of Mass Art? After years of promises of a new campus, we find ourselves with the same inadequate facilities, and so dispersed physically that it is as if we were three schools. Recently, Senator Harrington has been publicly stating that the Massachusetts College of Art will become a part of U. Mass. Boston. If this school is one of the best art schools in the nation, it is because of the pride and dedication of the students and the faculty and administration. It is our autonomy, our control over admissions procedures, our separate accreditation and our own site that helps make this a quality institution. It is our separate identity which promotes pride and dedication so that some teachers put in so much overtime that they are earning salaries below the minimum wage. One of the Massachusetts College of Art's unique features is that it is the only state supported art school in the country. This means that low income people can obtain an art education. If tuition increases continue, the Massachusetts College of Art will no longer be able to fulfill its purpose as an institution of Public Higher Education, but will become, in time, just another elitist school for those who can buy what should be ours by right. I know most of us here, are hurt and angered by the treatment this school is getting from the legislature and our own Board of Trustees. Our anger is so great that on a night's notice last fall a large portion of the student body visited the State House to demonstrate our concern for the future of Mass Art. And we will continue in any way we can to preserve and improve this institution which has brought recognition and rendered a great contribution to the Commonwealth.

Alison Healy
Senior, Photography

Peter Raimondi
Freshman, Photography

Billy Evans
Junior, Painting

Carol Goss
Senior, Fibers

Cheryl Grove
Sophomore, Jewelry

Cold Weather Makes Me Laugh

Hunched shoulders, head tucked
into chest, I launch
myself
into the roaring wind. It shoves me.
I shove back.
Then I laugh. It's so cold! I yell.
Damn. (and laugh again.)

It sneaks down under the soles
of my feet where the arch in my foot
leaves a gap as I push my way
against the wind.

Tumbleweed people fall by me.
Invisible fists punch our matchstick
bodies and we curve our spines,
involuting, and sail on, unseeing.

Would you believe this?
I say to a spot four feet ahead of
myself.
And the words,
a jumbled scrawl,
rebound,
and I, laughing,
choke on them.

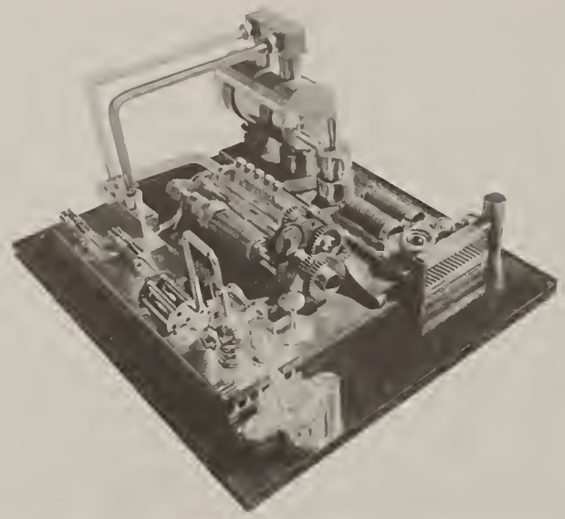
Leslie Silton

David Moore
Senior, Painting

Barbara Cataldo Arseneau
Junior, Glass

Martha Burgess
Senior, Ceramics

David Moore
Senior, Painting

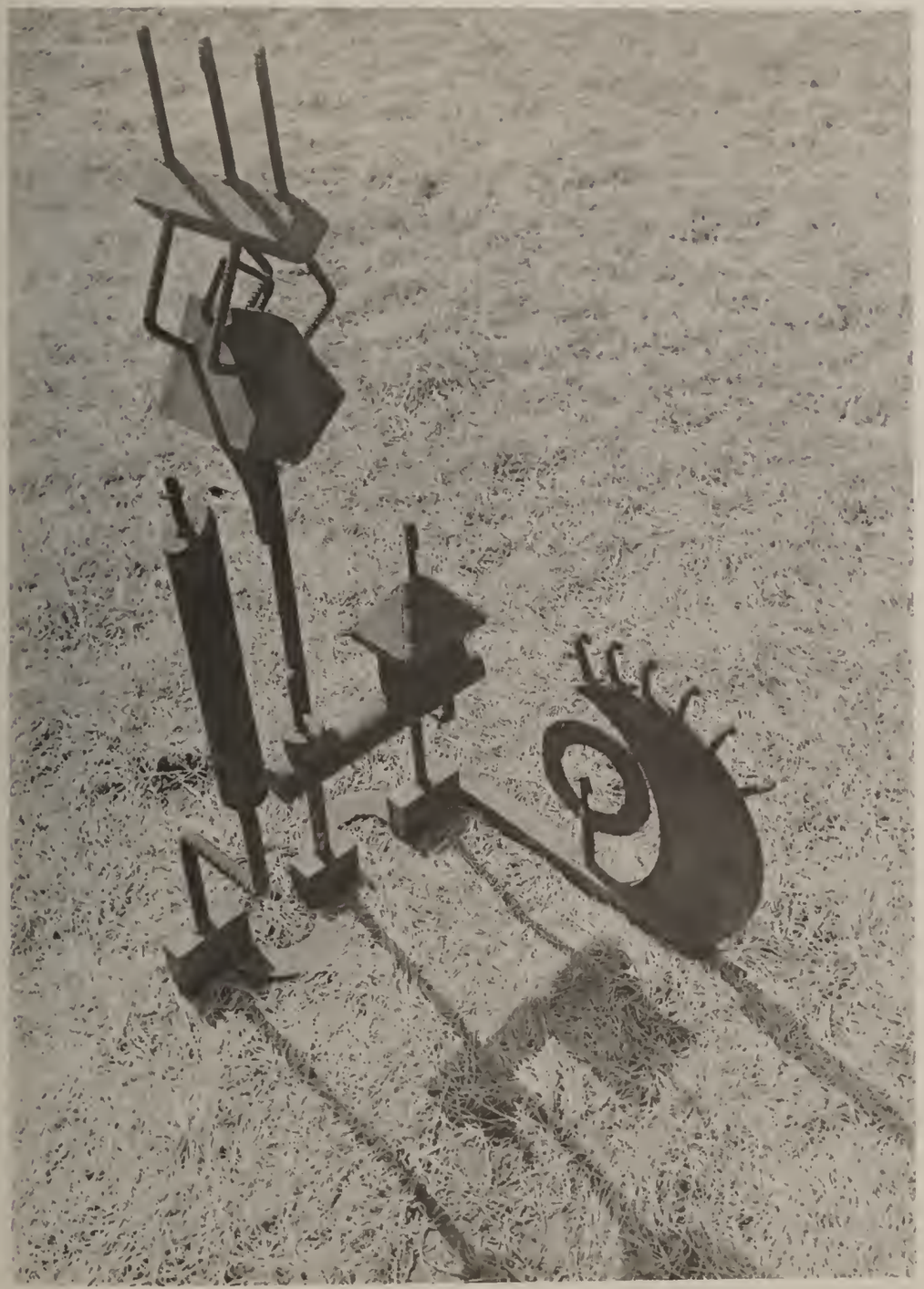


Chip Plank
Senior, Jewelry

Paul Mark White
Junior, Glass

Dawn Southworth
Senior, Fibers

Sculpture Garden



Faye Goldman
Ceramics

Richard Duggan
Junior, Glass

artmaking; an alternative of work

by phyllis ewen
Faculty, Art Education

Crackers

I write poems in my head
while I brush my teeth;
sit on the toilet waiting,
eating sardines and crackers.

I brush my teeth
before I eat chocolate cake.

I clean sardines from my teeth
with dental floss
and imagine I'm a hero
while I stand in front of the mirror.
Leslie Silton

In preparing for today, I began thinking about art-making in relation to the organization and experience of work in American society today. The way in which we experience work is central to our self-image, our perception of the social context, and to the consciousness that accompanies, or is even a prerequisite to political and economic change.

It is not merely objective conditions that lead people to demand and fight for social change, but how these conditions are perceived and explained. The legacy of the '60's teaches us that it is those who perceive possibilities, who have a vision of an alternative, who fight for change. Perception and understanding grow out of experience.
Behind commitment to social change lies: expectations about what life will offer and the ensuing conflict between these expectations and reality.
This frustration, however, can lead to bitterness and private despair unless it is supported by an internalized sense of personal and social powerfulness. This is a very basic experience in every day life, of effectiveness. Big historical facts are made up of everyday experiences.

An important way in which we experience the power of affecting the environment; shaping it, changing it; is through the experience of work. Yet the experience of work in our society—and of school which is a preparation for adult work—denies to a majority of people an experience of effectiveness. I want to argue today, that art-making is a legitimate experience of effectiveness; historically given, that runs counter to the general degradation of work.

The concern with the "alienation" of people from work is not new.
Social commentators and some educators have been responding to this since the advent of the factory system and the accompanying development of "mass education." John Dewey, writing in 1900 *(School & Society)*, was closer to a pre-industrial organization of work and saw changes occurring with frightening alacrity:

> *"Back of the factory system lies the household and neighborhood system. Those of us who are here today need go back only one, two, or at most three generations, to find a time when the household was practically the center in which were carried on, or about which were clustered, the typical forms of industrial occupation. . . . The entire industrial process stood revealed, from the production on the farm of the raw materials, till the finished article was actually put to use."*

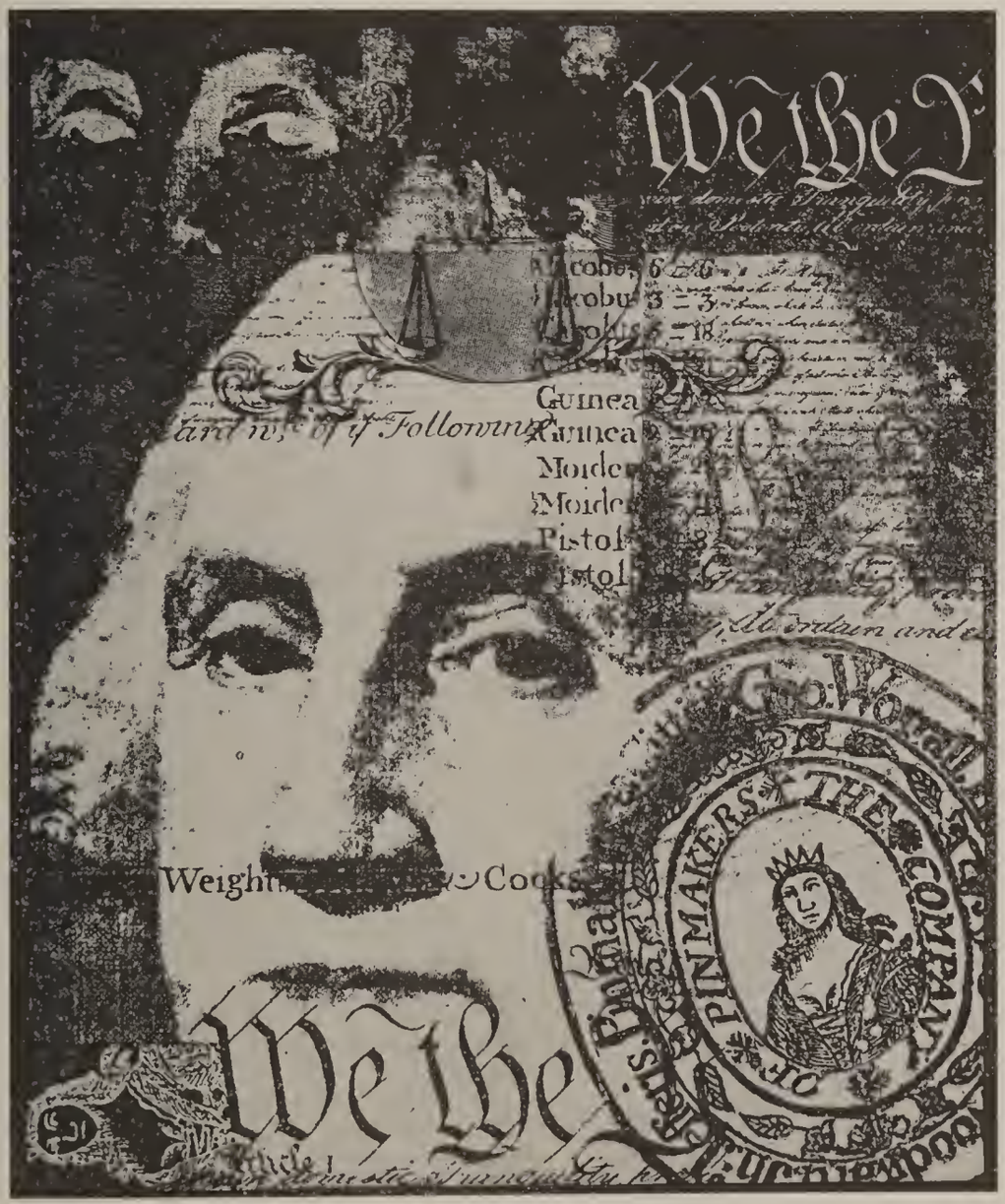
He saw the impact of industrialization on the educational process; the separation of school from real life imbeddedness and he feared the division of one worker from another. He sought to make the school itself . . . a "genuine form of active community life."

Twenty years later, Walter Gropius wrote in his *Organization and Theory of the Bauhaus,* that he saw the need to re-educate the artist-craftsmen to productive work in an industrial age. He wanted the Guild spirit of medieval craft guilds to infuse the world of technology. He bemoaned "the development of a great art-proletariat destined to social misery." He, too, hoped to re-integrate "community" into production.

The original social intentions of these two educators is often ignored, as aspects of their visions were separated out and incorporated into the systems they originally opposed.

Marxists argue that the development of capitalism has brought about the historical alienation of people from control over their own labor. Ernest Mandel, in an essay included in *New Ideas in Art Education* (Gregory Battoock, ed.) writes of the successive stages of this alienation. Because workers are

Algis Jaras
Junior, Graphic Design



separated from free access to the means of production and subsistence, they are forced to sell their labor and time to others for wages, and no longer control the products of their labor. In 1780, 80% of the labor force was self-employed. By 1920, 24% was self-employed, the rest wage and salaried employees.

This latter category has expanded to include over 90% of our present-day labor force.

Harry Braverman writes of the degradation of work in the Twentieth Century, in *LABOR AND MONOPOLY CAPITAL*. He defines human work as "purposive action guided by intelligence" and then documents the ways in which capitalist organization of work has divided the fundamental nature of the work of human beings. All societies have some forms of social division of labor (usually along sex lines); but capitalism has gone further and has divided the process of labor itself—separating a process into several operations and then assigning these tasks to different workers.

The division of labor in production has been systematically developed. Taylorism, developed late in the 19th century, analyzed the labor process and sought to bring control under the hand of Management. It is not primarily technological development that has drastically changed the experience of work, but the effect of Scientific Management. These are its principles:

> *First, the dissociation of the labor process from the skills of the workers. Labor process was to be rendered independent of craft, tradition and the workers' knowledge. Labor is not to depend at all on the abilities of the workers, but entirely on the practices of management.*
>
> *Secondly, and very importantly, the separation of conception and execution. The "science" of work was to be developed by management, not the worker.*
>
> *Thirdly, management was to monopolize the knowledge of the process. Planning would be done in advance by management and fulfilled by the worker. The idea of the "task" emerged.*

Scientific Management, which began in the factories, has invaded other sections of the labor force: office workers, civil servants, designers, advertising workers, commercial artists, data processers, hospital workers, and teachers.

Mary Case
Sophomore, Art Education

Mary Case
Sophomore, Art Education

This organization of work has profound effect on all realms of experience, inside and outside the workplace. In losing control over our own labor, we are losing much more.

We have lost a fundamental arena of effective action; we give up a significant means of self-expression; and we have had a knowledge of the inner workings of things mystified. In having no conception of the whole process, things appear to us as "given"—"pre-packaged."

Frank Gilbreth, a follower of Frederick Taylor said, "Training a worker means merely enabling him to carry out the directions of his work schedule. Once he can do this, his training is over, whatever his age." The organization of work has undermined our traditional notion of skill. Braverman writes,

> *"For the worker, the concept of skill is traditionally bound up with craft mastery—that is to say, the combination of knowledge of materials and processes with the practiced manual dexterities required to carry on a specific branch of production. . . . What is left to workers is a reinterpreted and woefully inadequate concept of skill; a specific dexterity, a limited and repetitious operation. 'Speed as skill, etc.'"*

We can all recognize these systems within our schools as well. Schools are all too often appropriate preparation for the kind of alienated work that people can expect to have.

Art-making offers a kind of resistance to this kind of division of labor. We have a historical continuity on our side; art and the crafts have continued to exist side-by-side with the changes in the organization of work. Although the tools and media of the arts have modernized, we have the legacy of a fuller definition of work. Art training can be about materials; knowing them fully; their possibilities, their limitations—it is about skill in the traditional sense. Art-making is about taking materials, recombining them, creating something new—an alternative to *what is*.

Art-making is, thus, a legitimate historical activity which continues to value the unity of conception and execution. In this we restore an area for self-expression through work, a counter-force to the general trend.

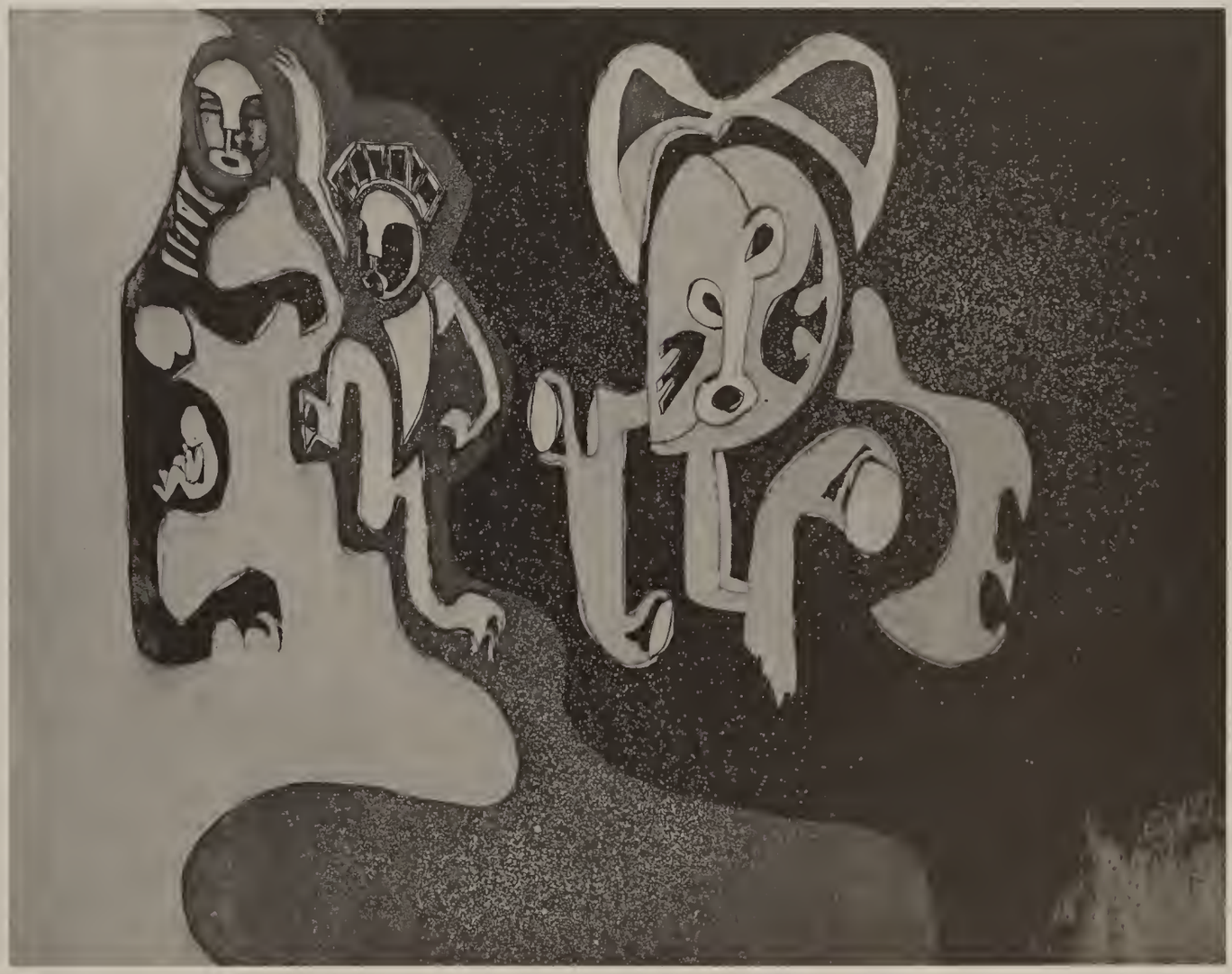
Control over the entire process also gives us an understanding about the world in general. It allows us to begin to see that much of what appears to be "given" is, in fact, "made"; that there is intention behind what "is." If were are

to be committed to social action, we must believe that things can be different. If the world we live in is a given, then it cannot be changed. If it is made, then it can possibly be remade.

I am not saying that art education, as presently organized, is in fact, providing a counter-force to "career training," but I do want to emphasize the possibilities for us to make these connections and to reflect them in our curricula and program design. We can recognize the need for children and adults to experience their own effectiveness. We give them real opportunities to affect the environment; and develop a commitment based on this effectiveness. A vision of an alternative world must be based on some experience within *this one,* of the possibilities that things can, indeed, be different. And that people deserve better than they are getting.

Paint splattered all over my feet,
Artist proofs stapled haphazardly
onto my once sturdy and clean fresh body.
Language that would bend a Rabbi's ear.
Oh, such things I see and hear.
M.J.

Aleta Bass
Senior, Printmaking

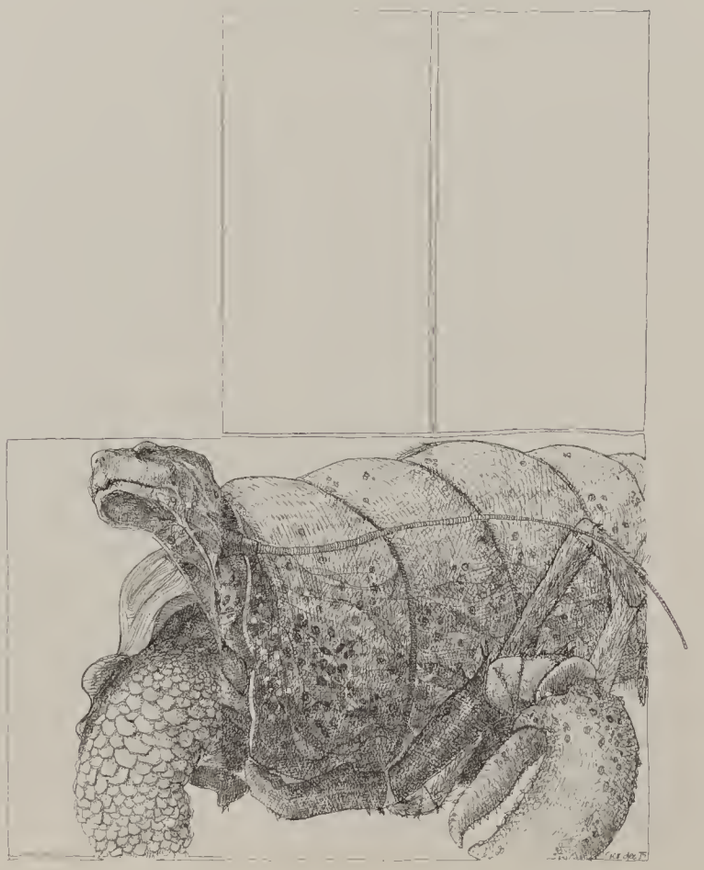


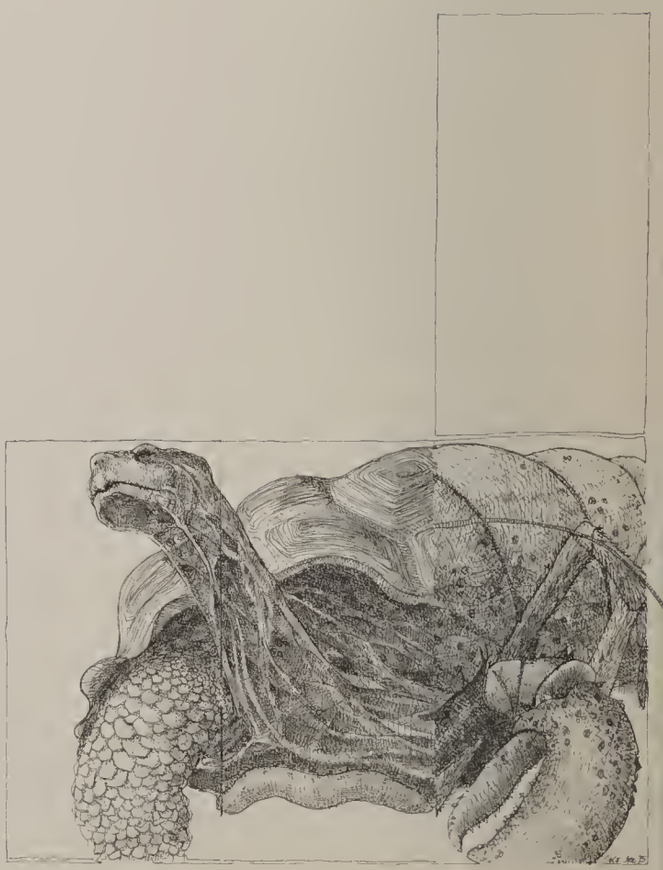
James O'Neil
Junior, Illustration

James O'Neil
Junior, Illustration

James O'Neil
Junior, Illustration

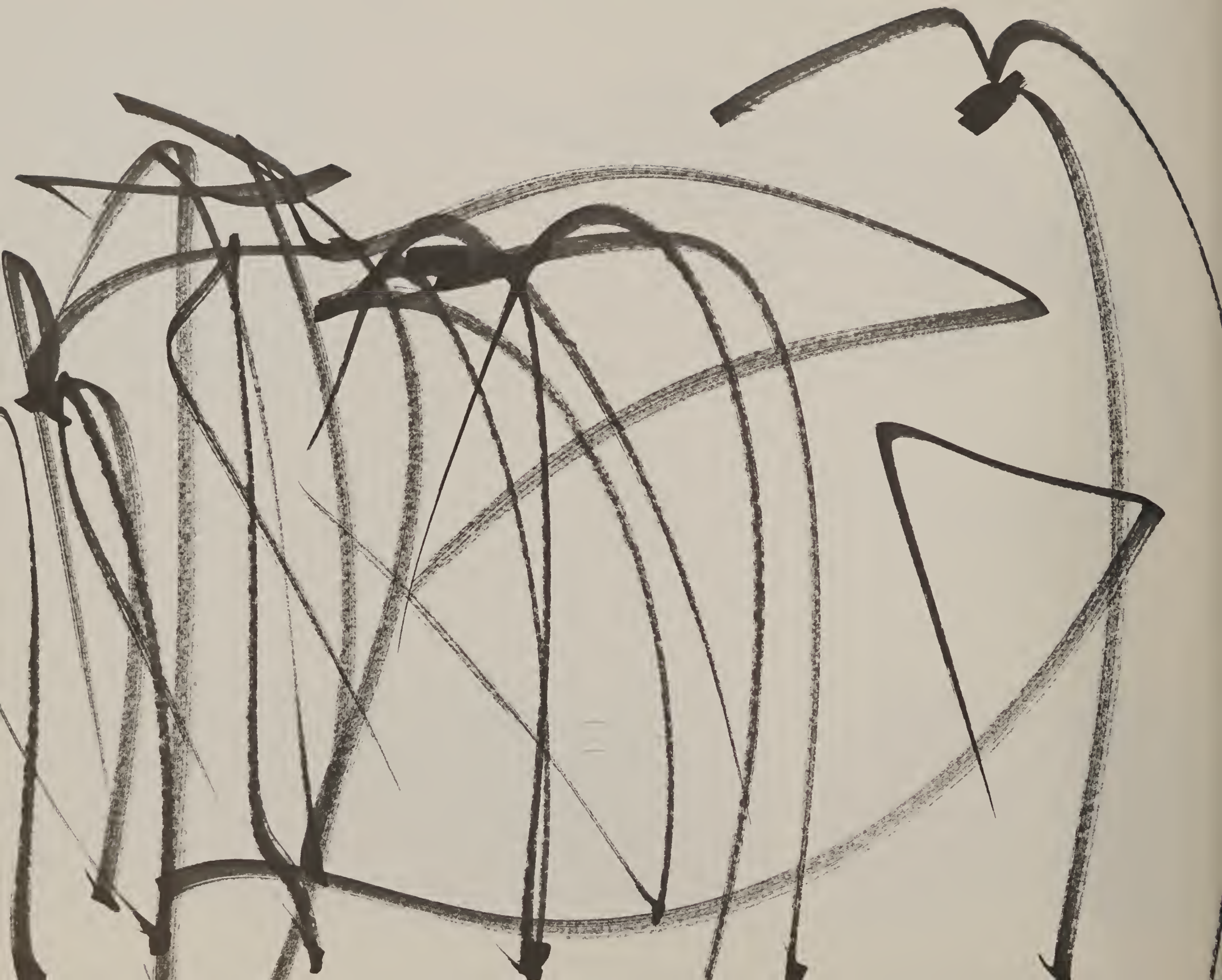
Eve Mayhew
Sophomore, Printmaking





Anolis proboscis
Laszlo (Lewis) Meszoly
Alumni, Class of '59
Scientific Illustrator
Museum of Comparative Zoology

Coco Cummings
Junior, Illustration



foster gallery; a nightmare

by david wilhelmi
Senior, Architectural Design

10 June, 1510 My dearest friend Luigi—

It has been some time since I have last written you. I dare say almost two years. I am still here in Rome and am laden with numerous commissions. I am lately compelled to complete a series of ceiling frescos for his eminence. On this I labor with much suffering to my back. I have seen both physicians and charlatans and none have helped the pain.

Of late I have been troubled by a series of dreams all of which take place in the same space. I am captive in a large white cell with windows composed of great single panes of glass. Through the windows I see trees and a lawn but they show little order and decoration. From the massiveness of the rooms, it seemed apparent that this was a palace. Beyond the trees and lawns were sundry buildings which though vaguely similar to our modern ones were taller and had strange windows.

In the first dream I tread a path through these galleries in hope of finding a way out. The space had a strange grandeur in it's white simplicity and it's total containment. It was dissimilar to anything beknownst to our modern techniques. The lights were all on the ceiling strongly burning though without flame and suspended at projected angles from long parallel strips.

In the second dream I begin to explore the murals in the first three rooms. They were large simple compositions containing no reference to the human figure. Instead they showed the motion of paint flowing across the murals surface in diagonal and vertical motions. Many contained total white space in the centre. I thought these to be possibly unfinished work. On closer inspection I saw they already had had neat glass-like labels. They were given names like Delta Gamma, Delta Beta, Alioth and Dawn Dusk. The first three made me wonder of some Greek, Latin or Biblical involvements. But the English title I could not place. For some time I paused to wonder if the duke whose palace this was somehow involved in the black arts or even was himself an alchemist. The genius of these works lay in their simplicity. In the third room were three dark veil-like murals each showing the subtleties of their dark hues. One I recall was called Beth Tet. It resembled a drawn drapery with dark irridescent colours. What fascinates me most is they all were painted on unprepared fabric. I must say when I awoke from this dream I felt surely I was going mad.

In the third dream I was no longer alone in the space. Many strange people were in the room sipping wine and eating small bits of food. They were speaking an unfamiliar tongue. When I attempted to introduce myself to them I found myself apparently invisible. They were certainly a strange lot. The women were leathery skinned and wore long and knee length tunics with silk cloths around the neck and fastened at the shoulder. The men wore matching button front tunics and long breeches with either a knotted neck cloth extended into the tunic or tied in a bow. This gathering had no music instead the people just stood and chatted and ate. They moved around the room as if doing stations of the cross; stopping, talking to a companion, and eating and drinking more. I was at some loss to comprehend the meaning of their actions. This last dream ended suddenly when they all left in an orderly fashion and I awoke. Such have been my nightmares.

I hope to see you soon for I hope to be done with the Sistine Chapel in about eighteen months and I am planning a trip to Florence.

With sincere regards,
Michaelangelo Buonnaroti

Lifecloth Tantra
Walter Compton
Faculty, Art History

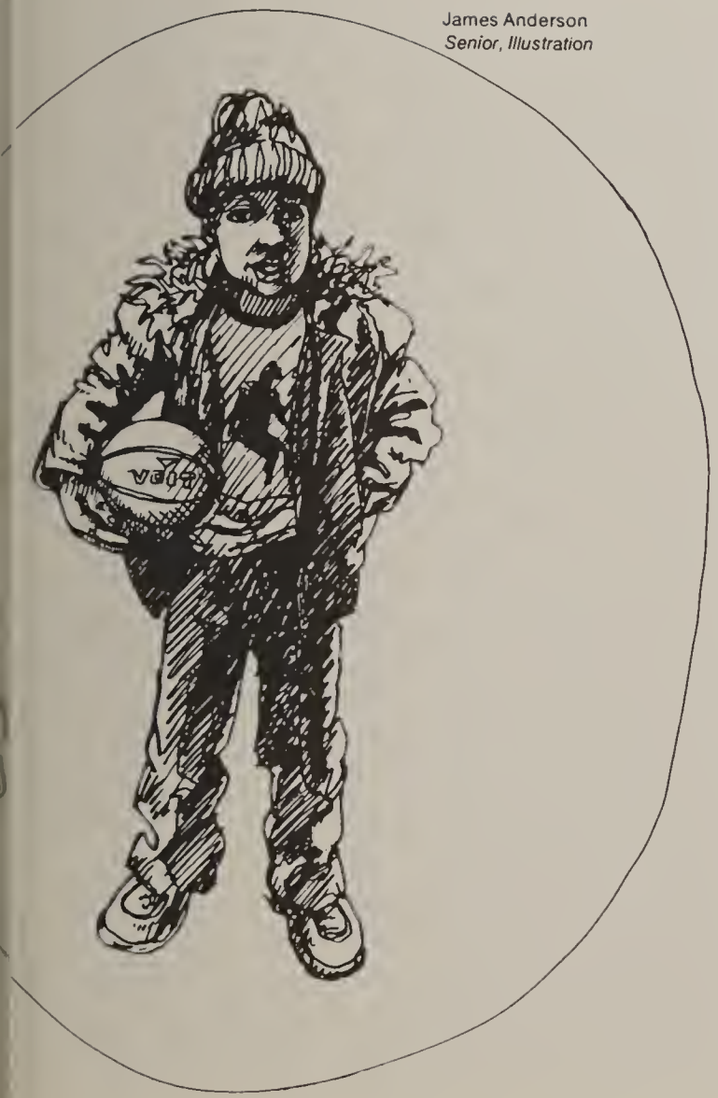
art and thinking; undoing a prejudice

Alison Healy
Senior, Photography

Art-making has been slighted in education. It has suffered from a prejudice that pervades our thinking. It has often been considered a "frill" and relegated to the periphery of school planning because it supposedly has little connection with learning. Serious thinking was assumed to be "abstract" and independent of concrete materials. Recently this assumption has been challenged. Psychologists have set out to examine the relationship of thinking to manipulation of physical materials. As a result, new lines of thinking have emerged in contemporary psychological research that seem to contradict the traditional assumption. Now Piaget, Arnheim, and Goodnow have formulated theories describing thought as evolving in a continuum of perceptual, sensory-motor and cognitive processes. Now it appears that thinking develops through the active use of materials. In fact, materials are the occasion for developing mental processes.

Meanwhile, many educators continue to support the old assumption that real thinking had to be an "abstract" process. Because of this bias, art has suffered. Education, as a whole, has been prejudiced to favor number and language-subjects which *seem* to be processed only in the brain, independently of any material experimentation.

by diana korzenik
Chairperson, Art Education



James Anderson
Senior, Illustration

Unfortunately, biases cannot be concealed. Teachers unconsciously communicate their own attitudes about the "childishness" and "undemanding" nature of, for example, drawing. Yes, adults may concede that children make "beautiful things" but that is because they are "expressing themselves," they "are unbridled," and we all know what that really means; they are not yet civilized or educated.

Certainly the currently influential developments in childhood education have moved from these "dark ages" attitudes; the "open" classroom is filled with a plethora of materials for experimentation. Various approaches to learning, i.e., math, social studies, art, and writing, are now being integrated. These different subjects are understood to mutually nourish each other and to rest on personal confrontation with particular, real, and concrete materials and phenomena. The trend in some schools clearly has moved away from the separation of sensory-motor experiences and cognitive development. We must be wary though and remember that there remains a lurking suspicion of such schooling. Upon what is this suspicion based? "Children are out of their seats a lot." "They move around." "They play with things a lot," and "they're always doing art." "It's like a kindergarten!" Because there is physical activity and children are making things, their schooling is suspect. The old biases creep out.

Piaget has led educators to see the developmental continuity between sensory-motor learning and cognitive development. Recently psychologists such as Goodnow (1972) have experimented and concluded that "the line between sensory-motor and cognitive behaviors is often artificial." In other words, thought processes are not divisible from sensory play. Those who might formerly have found it sufficient to consider drawing and painting as a sensory-motor activity, because it involved physical movement and a tangible substantial manifestation, are now urged to examine more closely exactly what cognitive skills are involved in the art-making process for a child.

We are all heirs to a tradition that has always considered motor skills to be inferior or lower on the developmental totem pole than "abstract" cognitive, thinking skills. We are heirs to a tradition that demeans physical activity and its physical and visible products, while it elevates the conceptual, abstract, and invisible. Historically, as Arnheim (1970) has pointed out, artists, painters, architects, and sculptors are on lower rungs of the intellectual-status ladder than, for example, philosophers, because their work is embodied in physical matter. This point of view needs to be re-examined in respect to attitudes toward artists, toward craftsmen, and especially toward education. Now, though the traditional division of sensory-motor and cognitive skills is shown to be a fallacy, the attitude continues to corrode the integrity of a unified relationship between materials and refinement of thought *through materials*.

Arnheim (1970) has written about the psychological damage resulting from this fallacy. Up to now, unfortunately, much of our teaching after kindergarten has led children away from materials into "abstract thought" on the mistaken assumption that thought was separable from and superior to material experimentation. This practice now seems to be an unjust sensory deprivation. It is argued here, on the basis of recent research, that children need to think by means of materials. Cognitive skills are embedded in activity with materials. As Duckworth (1972) said,

> *"In order to have had that wonderful idea Hank (a child) had to know about batteries, bulbs and wires. A good deal of previous work and familiarity with those materials were a necessary aspect of this occasion."*

Bruce Pastarnack
Senior, Film

Eve Mayhew
Sophomore, Printmaking

Insight, new connections, and understanding comes through the use of materials. I wish to show, therefore, that not only is the line between sensory-motor and cognitive development artificial in the work of developmental psychology, but that it also obstructs the work of teachers and children. This artificial line needlessly restricts the modes and means of children's learning. Teachers, even if they are not aware of the origins of their beliefs, tend to reflect theories and attitudes that are generally held by their culture. For this reason, it is important for us to become aware of changes in psychology. It seems desirable that we at least *question* the premises from which we teach.

If teachers believe that children use paint, clay, and even wood scraps only to "play" and to "express themselves", they can do no more than indifferently praise the children's various products. On the other hand, if they believe that children are thinking and solving problems in a medium that interests them, then the teachers are able to attend to the particular problems with which the children are coping. Teachers need to learn how to talk to a child when he is working, or better, after he has completed his work. The best way for the teacher to learn what to say is to find out what the art-making actually means to the child. This requires that teachers, indeed all adults, abandon their old prejudices and biases about the inferiority and triviality of learning through materials.

When children are drawing and painting, they are thinking; they are engaged in an activity that encompasses the core of the matter for their educational development. They are working with materials, often in a representational system, using one thing to stand for another, in order to deal with information regarding experiences in their lives. They are gauging the most adequate merger of means (media) and mental strategies to solve particular problems.

The new psychological findings may reassure some and threaten others. Regardless, we find that the child, despite the school's biases, gravitates to art in order to work through his problems of learning, comparing and recording his experiences, and representing them in order to communicate with other people. The child is doing his real work of the day when others think he is only playing!

graphic workshop

The Graphic Workshop is a silkscreen cooperative formed six years ago at the Massachusetts College of Art. In this time the Workshop's commitment to serving the visual needs of the community has earned them not only the personal respect of this community but also national prominence as both printers and designers.

This year, under the auspices of the Smithsonian Institution the American poster is being honored with a major exhibition to run through 1977. "Images of an Era: The American Poster 1945–1975" opened at the Corcoran Gallery in Washington, D.C. and will be shown in Houston, Chicago, and New York City before traveling to Europe.

The exhibit focuses on the artist's social awareness and his innovative use of materials that together have created the unique style of this country's poster art.

The Graphic Workshop is represented in "Images of an Era" by seven works, more than any other single contributor to the exhibition.

Reproduced on this page is one of the prints from the "Strike Workshop" a portfolio of graphic social/political comments. The two prints on the following page are from a portfolio concerning the environment and endangered wildlife species.

ENDANGERED!

SAN FRANCISCO GARTER SNAKE

RECYCLE
Recycling Revolution Cooperative 491-2397
Fitchburg Paper Co. div. of Litton Industries
Fiberecycle offset Designed & printed by the
Graphic Workshop

Tom Davis
Senior, Graphic Design

Amy Koch
Junior, Graphic Design

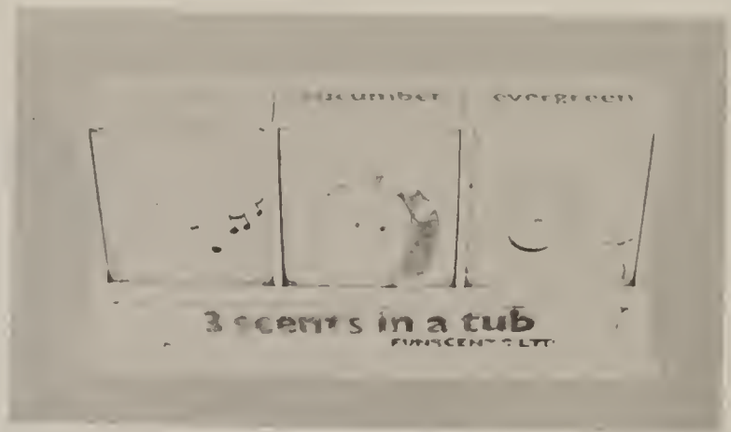
Anthony Siracusa
Junior, Graphic Design

Mess Art winners
Packaging Competition
sponsored by the
National Paper Box Association

Paul Fenton
Junior, Industriel Design

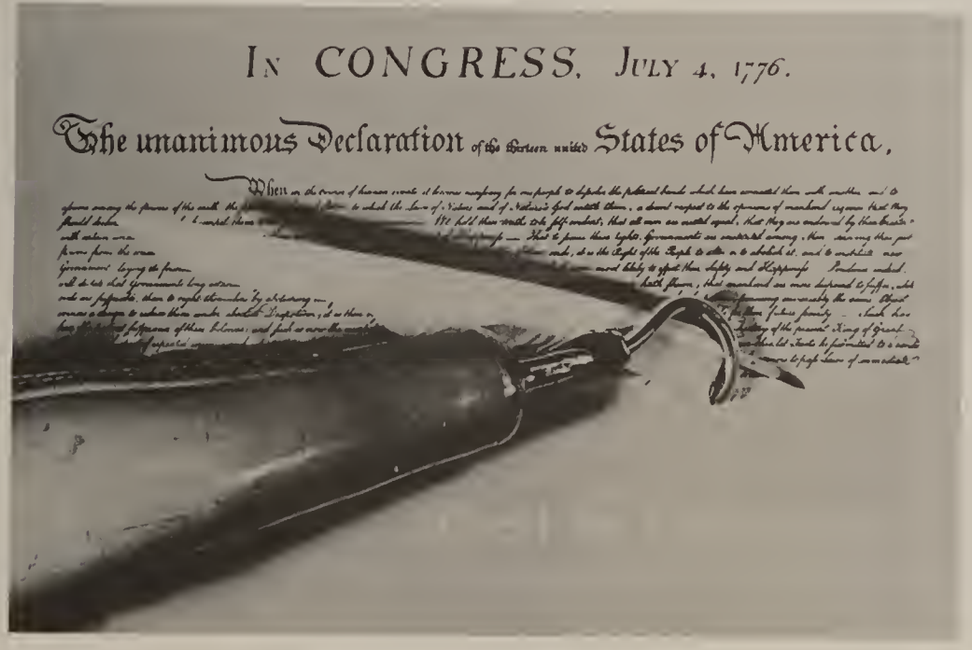
Jean Landers
Junior, Graphic Design

Rose Srebro
Senior, Graphic Design



Second Prize winner of
Hire the Handicepped
poster competition
Sponsored by the
Disebled American Veterans

Charlie Conn
Junior, Graphic Design


IN CONGRESS, JULY 4, 1776.

The unanimous Declaration of the thirteen united States of America,

How can I reach you,
Feel you
You feel me
I feel you
But

Do we really touch
our minds
i wonder
Does the day
steal minutes
from the night
for us to be
Together
or
Is it that time
is against us.
So few days yet to live
you
i wonder

How will it all
END

Where and when.
M.J.

Cressie Murphy
Senior, Fashion

John Rioux
Junior, Fashion
Janine LeBlanc, *Model*

Cressie Murphy
Senior, Fashion

John Rioux
Junior, Fashion
Janine LeBlanc, *Model*

Kathryn Sumpter
Senior, Graphic Design

Algis Jaras
Junior, Graphic Design

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Duplicate Slides
C-Prints
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Argenta Prints
Drymounting
Color mural prints **(and not just anybody can make them up to 17′ x 10′!)**

Black & White Processing
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Dye transfers!

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Boris Color Labs

37 Landsdowne St., Boston Tel: (617) 261-1152

class of 1976

Rose Srebro
Senior, Graphic Design

art education

Charles Allen
Sarah Andrews
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slow four boys shout
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sit staring at
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I sit staring at
the empty seat
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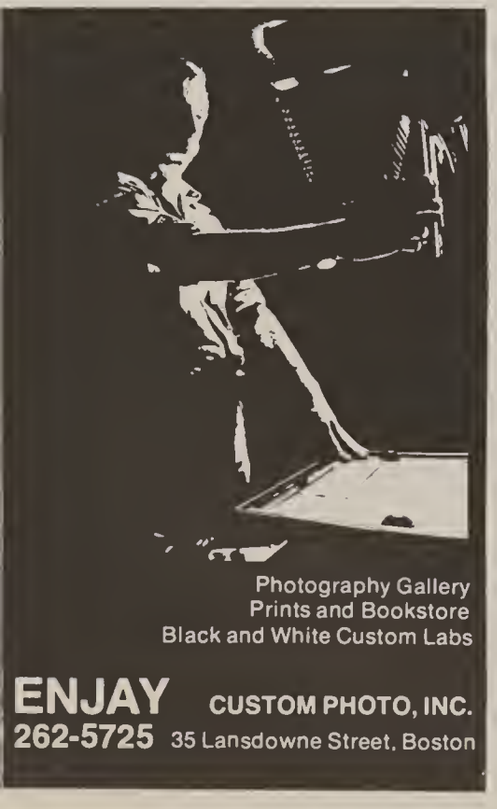

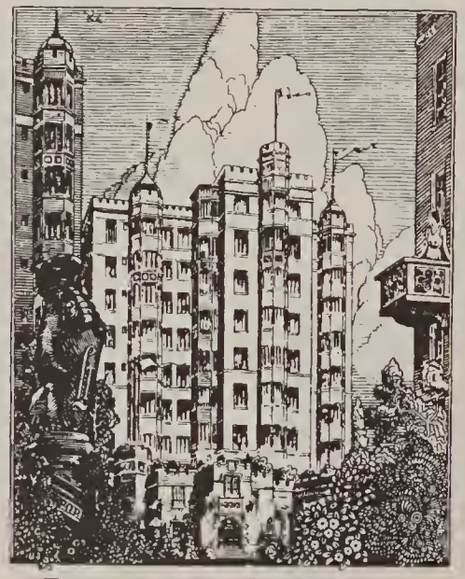

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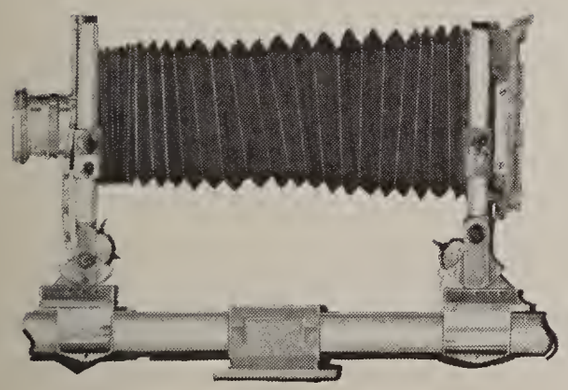

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